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AT THE DRESSMAKER'S
By Consuelo Fould

—Courtesy Congress Hotel, Chicago.



LINGERING SUMMER

By Robert H. Nisbet

Awarded the Third Hallgarten Prize, National Academy, 1915

—Courtesy Carson Pirie Scott & Company

Exhibitions at the Chicago Galleries

By EVELYN MARIE STUART

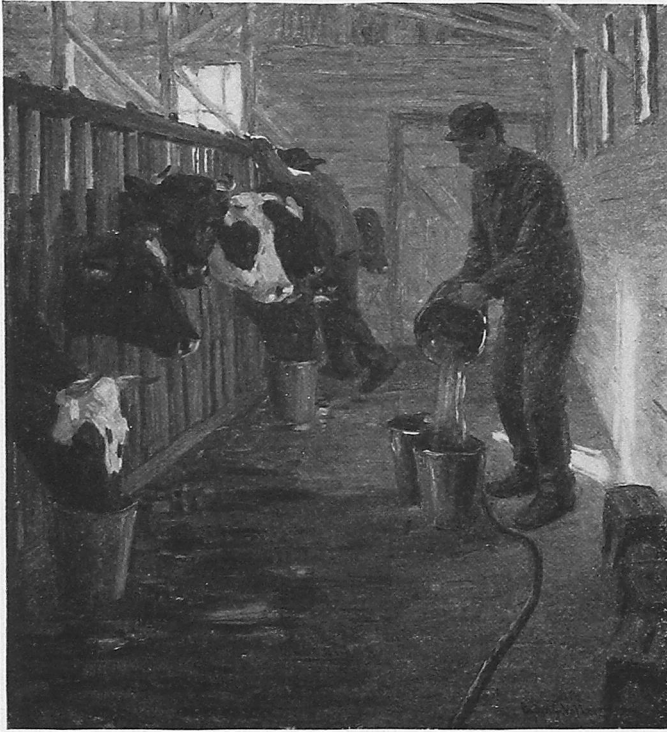
THAT most distinguished group of New England landscape artists organized under the name of The Painter Friends will exhibit during December in the newly enlarged galleries of Carson Pirie Scott and Company. About forty canvases in all will complete the collection which will represent the most important late works of this select coterie. Each man will exhibit at least one large canvas and as their number is the mystic seven, this gives a considerable representation to each.

Several of these men are among the winners at the American Exhibition now on view at the Art Institute and all of them are notable for their skill with livable pictures. While the group comprises some

painters who are strong, even bold at times, none of its members are extremists and all produce sane and livable pictures with the comforting and uplifting qualities so much to be desired in all of the ornaments of a home.

While this society is, in many ways, a harmonious one, it does not, by any means, constitute a "school" for there is the greatest possible variety in the works of its members. Varying aspects of nature appeal to the different men and these are handled in widely differing styles. Metcalf and Irvine display some points of similarity and yet the individuality of both is marked so that their works are easily distinguishable, though both are painters of great refine-

EXHIBITIONS AT THE CHICAGO GALLERIES



IN THE BARN
By Edward C. Volkert

—Courtesy Carson Pirie Scott & Company



MELTING SNOW
By George M. Bruestle

—Courtesy Carson Pirie Scott & Company

ment of spirit and delicacy of technique.

Guy Wiggins' soft snows under grey skies will remind us of the beauty of Nature in those retiring and pensive months when she veils her face and bosom with cloud and snow. Carl Nordel, famed for pleasing figure studies, will afford a contrast to Miller while Edward C. Volkert will represent the development of animal painting in the modern school, which, by the way, does not abound in animal painters.

This show will also afford an opportunity to admirers of the works of George M. Bruestle, for he will be well represented. His position in the art world is already assured for he has won recognition as a very strong painter who can be bold and brilliant without any sacrifice of artistic verities. True, he has a leaning toward strong blues and greens but he uses them in a pleasing and convincing manner and is never forced or affected. Good tonal qualities characterize his works as they do that of nearly all the colony of painters at Lyme, Connecticut, where he has a studio with Dessar and Bogert as his neighbors. His landscapes are also notable for good atmosphere and space, as well as a clear transparent quality which renders his sunlight effective.

In general this will be a showing of clean wholesome art devoid of fads, yet full of the vitality and vivacity of the

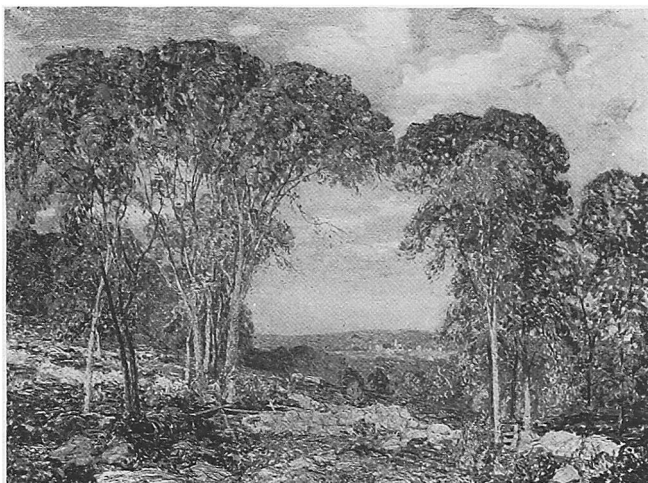
EXHIBITIONS AT THE CHICAGO GALLERIES

modern school. This group of men is rapidly coming to the fore and yet their works are not prohibitive in price, so that they possess every advantage for the householder seeking things of beauty to adorn his home and yet prudent as to the ultimate value of his investment.

Some of the exhibitors, more particularly Irvine and Wiggins, will be in attendance a part of the day at the exhibition. This, too, is favorable to the interests of collectors as acquaintance with artists helps on one's acquaintance with and understanding of art as perhaps nothing else can.

Exhibitions of the scope and character of this one have been made possible at Carson Pirie Scott and Company's by the rearranging of the department in such a manner as to give one long, large, well proportioned gallery for paintings with sufficient allowance for viewing a picture at the larger range of distance. Their new show room is one of the finest practical exhibition halls in the city. Its clear light grey walls are an ideal neutral background for paintings and the dull black woodwork gives a certain strength and accent to the scheme of grey walls and *tete de nigré* carpeted floor. Opening off this gallery is a delightful print room with walls hung in cloth of a pretty warm, soft buff against which prints and fancy mirrors show to the best advantage.

The extent of these alterations and the importance of the winter's exhibitions at Carson Pirie Scott and Company's indicate something of how seriously and earn-



VIEW OF SALEM, CONNECTICUT

By Wilson Irvine

—*Courtesy Carson Pirie Scott & Company*

Exhibited National Academy Show of 1917



NEW ENGLAND PASTURE LOTS

By George M. Bruestle

—*Courtesy Carson Pirie Scott & Company*

estly this great mercantile establishment is going at the problem of picture selling. It is really a boon to the art world under present conditions for a concern, which is big financially, to lend its support in maintaining confidence in the stability of values.

The Painter Friends exhibition will be followed immediately by a joint show of the works of Henri, Bellows, Glackens and Sloan, representing these famous men at their best and with their most important achievements. Mr. Barrie, the manager of

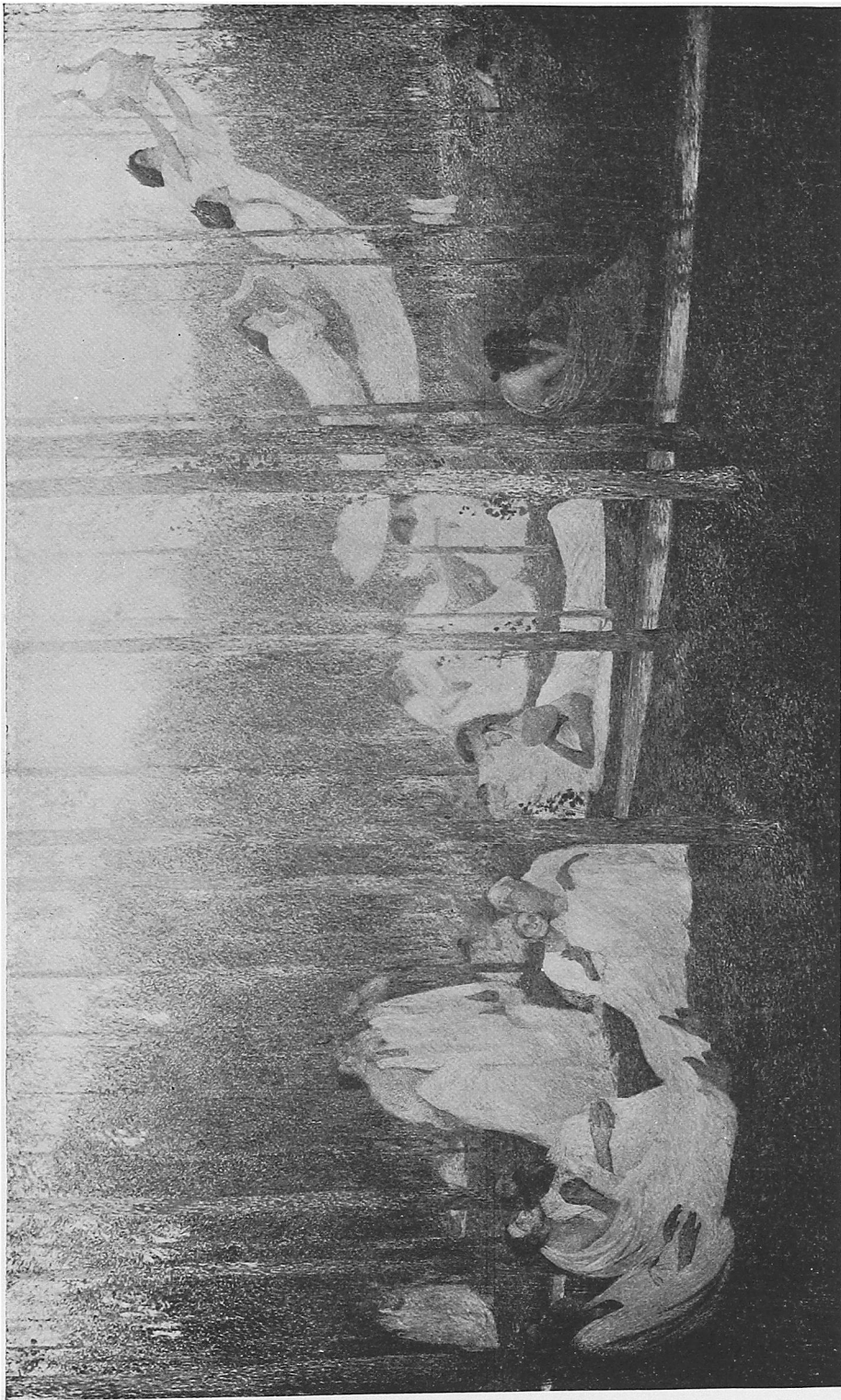
EXHIBITIONS AT THE CHICAGO GALLERIES

this department, in a recent visit with Bellows, took up the matter of helping this school of painters in their effort to make this movement in art better understood by the public. He found the painter a tremendously inspiring personality with a fundamental love of color, due to independent vision. Unfortunately, people of Anglo-Saxon training are so thoroughly intellectualized that they are scarcely conscious of independent "sense" enjoyment. They see, not with the eye, but through it, receiving no distinct visual sensation but only a digest of impression revised by the intellect from the report of the eye. For this reason they are easily confused, often shocked, by strength of values or vigorous color. Mr. Barrie found Bellows a great eye-opener and an enthusiast over the joys of seeing color.

This exhibition will continue during January and be followed in February by the Taos Colony show which will be an event worth marking on the calendar of the season. Nothing more romantic, picturesque and stirring than the works of these painters has ever burst upon the horizon of American art. Taos itself is a bit of the primitive, a chapter from the past set down in the midst of the present. About this old

Indian town there has grown up a colony of artists who are one with the Aborigines in their love of color and life, their child-like readiness to live and enjoy free from the trammels of a too complex mode of existence. The simplicity and charm of European peasant and isolated village communities has been precluded in America by the railroads, telegraphs, rural free delivery, magazines and newspapers which make of the country folk a mail order catalog interpretation of city dress and modes of life. For this reason our rural types are largely unpaintable so our artists have fallen back upon the Indian as America's contribution of a picturesque element in art. Here we have the individuality of costume and custom which an isolated people have worked out through long generations resulting in unique and classic forms.

Blumenschein, Ufer, Higgins, Grace Ravlin and all the big ones of the colony will contribute to make this exhibition a brilliant affair, thoroughly representative of the colony. Carson Pirie Scott and Company must be given great credit for providing a series of shows that will be a real treat to the picture-loving public and perhaps help the rest to learn a little of the love of good painting.



"SÉRÉNITÉ"
By Henri Martin (French)

—Courtesy of The Luxembourg, Paris



"LA FOI"
By Madame La Marquise De Wentworth (American)

—Courtesy of The Luxembourg, Paris